

# The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

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SATURDAY, MARCH 31, 1883.

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5d. Stamped.

**CRYSTAL PALACE SATURDAY CONCERT, THIS DAY,**  
March 31, at 3.10. The programme will include Symphony, No. 2, in C (Schumann); Violin Concerto, No. 2 (Wieniawski), first time at these Concerts; Spanish Gipsy Melodies (Sarasate); Concert Overture, *Calm Sea and Prosperous Voyage* (Mendelssohn). Vocalist—Mme Rose Hersee. Solo Violin—Senior Sarasate. Conductor—Mr AUGUST MANNS. Seats, 2s. 6d., 1s., and 6d.

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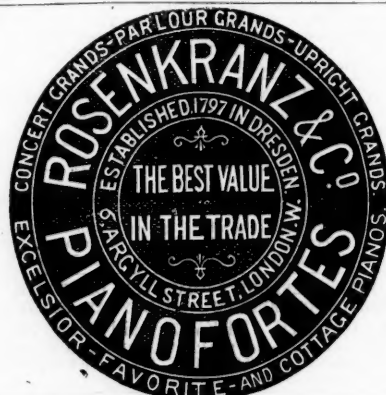
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## THE HISTORY OF THE PIANOFORTE.

By A. J. HIPKINS.

(Continued from page 177.)

In the first action, the hammer rests in a silken fork, dropping the whole distance of the rise of every blow. The check in the second action, the "paramartello," is next in importance to the escapement. It catches the back part of the hammer at different points of the radius, responding to the amount of force the player has used upon the key. So that, in repeated blows, the rise of the hammer is modified, and the notch is nearer to the returning hopper in proportionate degree.

I have given the first place in description to Cristofori's actions, instead of to the "cembalo" or instrument, to which they were applied, because piano and forte, from touch, became possible through them, and what else was accomplished by Cristofori was due, primarily, to the dynamic idea. He strengthened his harpsichord sound-board against a thicker stringing, renouncing the cherished sound-holes. Yet the sound-box notion clung to him, for he made openings in his sound-board rail for air to escape. He ran a string-block round the case, entirely independent of the sound-board, and his wrest-plank, which also became a separate structure, removed from the sound-board by the gap for the hammers, was now a stout oaken plank, which, to gain an upward bearing for the strings, he inverted, driving his wrest-pins through in the manner of a harp, and tuning them in like fashion to the harp. He had two strings to a note, but it did not occur to him to space them into pairs of unisons. He retained the equidistant harpsichord scale, and had, at first, under-dampers, later, over-dampers, which fell between the unisons thus equally separated. Cristofori died in 1731. He had pupils, one of whom made, in 1730, the "Rafael d'Urbino," the favourite instrument of the great singer Farinelli. The story of inventive Italian pianoforte making ends thus early, but to Italy the invention indisputably belongs.

The first to make pianofortes in Germany was the famous Freiberg organ-builder and clavichord maker, Gottfried Silbermann. He submitted two pianofortes to the judgment of John Sebastian Bach in 1726, which judgment was, however, unfavourable; the trebles being found too weak, and the touch too heavy. Silbermann, according to the account of Bach's pupil, Agricola, being much mortified, put them aside, resolving not to show them again unless he could improve them. We do not know what these instruments were, but it may be inferred that they were copies of Cristofori, or were made after the description of his invention, by Maffei, which had already been translated from Italian into German by König, the court poet at Dresden, who was a personal friend of Silbermann. With the next anecdote which narrates the purchase of all the pianofortes Silbermann had made by Frederick the Great, we are upon surer ground. This well accredited occurrence took place in 1746. In the following year occurred Bach's celebrated visit to Potsdam, when he played upon one or more of these instruments. Burney saw and described one in 1772. I had this one examined, which was known to have remained in the new palace at Potsdam until the present time unaltered, and, by a drawing of the action, found it was identical with Cristofori's. Not, however, being satisfied with one example, I resolved to go myself to Potsdam, and being furnished with permission from H. R. H. the Crown Princess of Prussia, I was enabled in September, 1881, to set the question at rest of how many grand pianofortes by Gottfried Silbermann there were still in existence at Potsdam, and what they were like. At Berlin there are none, but at Potsdam, in the music-rooms of Frederick the Great, which are in the town palace, the new palace, and Sans Souci—left, it is understood, from the time of Frederick's death undisturbed—there are three of these Silbermann pianofortes. All three are, with unimportant differences having nothing to do with structure, Cristofori instruments, wrest-plank, sound-board, string-block, and action; the harpsichord scale of stringing being still retained. The work in them is undoubtedly good; the sound-boards have given in the trebles, as is usual with old instruments, from the strain; but I should say all three might be satisfactorily restored. Some other pianofortes seem to have been made in North Germany about this time, as our own poet Gray bought one in Hamburg in 1755, in the description of which we notice the desire to combine a hammer action with the harpsichord, which so long exercised men's minds.

The Seven Years' War put an end to pianoforte-making on the lines Silbermann had adopted in Saxony. A fresh start had to be made a few years later, and it took place contemporaneously in South Germany and England. The results have been so important that the grand pianofortes of the Augsburg Stein and the London Backers may be regarded, practically, as re-inventions of the instrument. The decade 1770-80 marks the emancipation of the pianoforte from the harpsichord, of which before it had only been deemed a

variety. Compositions appear written expressly for it, and a man of genius, Muzio Clementi, who subsequently became the head of the pianoforte business now conducted by Messrs Collard, came forward to indicate the special character of the instrument, and found an independent technique for it.

A few years before, the familiar domestic square piano had been invented. I do not think clavichords could have been altered to square pianos, as they were wanting in sufficient depth of case, but that the suggestion was from the clavichord is certain, the same kind of case and key-board being used. German authorities attribute the invention to an organ-builder, Friederici of Gera, and give the date about 1758 or 1760. I have advertised in public papers, and have had personal inquiry made for one of Friederici's "Fort Bien," as he is said to have called his instrument. I have only succeeded in learning this much—that Friederici is considered to have been of later date than has been asserted in the text-books. Until more conclusive information can be obtained I must be permitted to regard a London maker, but a German by birth—Johannes Zumpe—as the inventor of the instrument. It is certain that he introduced that model of square piano which speedily became the fashion, and was chosen for general adoption everywhere. Zumpe began to make his instruments about 1765. His little square, at first of nearly five octaves, with the "old man's head" to raise the hammer and "mop-stick" damper, was in great vogue, with but little alteration, for forty years; and that, in spite of the manifest improvements of John Broadwood's wrest-plank and John Geib's "grasshopper." After the beginning of this century the square piano became much enlarged and improved by Collard and Broadwood in London, and by Petzold in Paris. It was overdone in the attempt to gain undue power for it, and, about twenty years ago, sank in the competition with the later cottage pianoforte, which was always being improved.

To return to the grand pianoforte. The origin of the Viennese grand is rightly accredited to Stein, the organ-builder, of Augsburg. I will call it the German grand, for I find it was as early made in Berlin as Vienna. According to Mozart's correspondence, Stein had made some grand pianos in 1777 with a special escapement, which did not "block" like the pianos he had played upon before. When I wrote the article, *Pianoforte*, in Dr Grove's Dictionary, no Stein instrument was forthcoming, but the result of the inquiries I had instituted at that time ultimately brought one forward, which has been secured by the curator of the Brussels Museum, M. Victor Mahillon. This instrument, with Stein's action and two unison scale, is dated 1780. Mozart's grand piano, preserved at Salzburg, made by Walther, is a nearly contemporary copy of Stein, and so also are the grands by Huhn of Berlin, which I took notes of at Berlin and Potsdam; the latest of these is dated 1790. An advance, shown by these instruments of Stein and Stein's followers, is in the spacing of the unisons; the Huhn grands having two strings to a note in the lower part of the scale, and three in the upper. The Cristofori-Silbermann inverted wrest-plank has reverted to the usual form; the tuning pins and downward bearing being the same as in the harpsichord. There are no steel arches as yet between the wrest-plank and the belly-rail in these German instruments. As to Stein's escapement, his hopper was fixed behind the key; the axis of the hammer rising on a principle which I think is older than Stein, but have not been able to trace to its source, and the position of his hammer is reversed. Stein's light and facile movement with shallow key-fall, resembling Cristofori's in bearing little weight, was gratefully accepted by the German clavichord players, and, re-acting, became one of the determining agents of the piano music and style of playing of the Vienna school. Thus arose a fluent execution of a rich figuration and brilliant passage playing, with but little inclination to sonorousness of effect, lasting from the time of Mozart's immediate followers to that of Henri Herz; a period of half a century. Knee-pedals, as we translate "genuillères," were probably in vogue before Stein, and were levers pressed with the knees to raise the dampers, and leave the pianoforte undamped, a register approved of by Carl Philip Emmanuel Bach, who regarded the undamped pianoforte as the more agreeable for improvising. He appears, however, to have known but little of the capabilities of the instrument, which seemed to him coarse and inexpressive beside his favourite clavichord. Stein appears to have made use of the "una corda" shift. Probably by knee-pedals, subsequently by foot-pedals, the following effects were added to the Stein pianos. The harpsichord "harp"-stop, which muted one string of each note by a piece of leather, became by the interposition of a piece of cloth between the hammer and the strings, the piano, harp, or celeste. The more complete sordine, which muted all the strings by contact of a long strip of leather, acted as the staccato, pizzicato, or pianissimo. The Germans further displayed that ingenuity in fancy stops, Mersenne had attributed to them in harp-



sichords more than a hundred and fifty years before, by a bassoon pedal, a card which, by a rotatory half-cylinder just impinging upon the strings, produced a reedy twang; also by pedals for triangle, cymbals, bells, and tambourine, the last drumming on the sound-board itself. Several of these contrivances may be seen in a six-pedal grand pianoforte belonging to Her Majesty the Queen, at Windsor Castle, bearing the name as maker of Stein's daughter, Nannette, who was a friend of Beethoven. The diagram represents the wooden framing of such an instrument. (See *Mr Hopkins' diagram*).

(To be continued.)

#### THE MUSIC PUBLISHERS' ASSOCIATION.

(To the Editor of the "Musical World.")

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32, Argyll Street, Oxford Circus,  
March 28.

H. LAWRENCE HARRIS,  
Secretary.

#### THE WORCESTER PUBLIC HALL ORGAN.

(To the Editor of "Berrow's Worcester Journal.")

DEAR SIR,—I have been requested by a few influential citizens, including his Worship the Mayor and the City Chamberlain, to undertake to solicit contributions to supplement the sum which the Corporation have in hand for the Public Hall organ. I think this task might well be committed to younger hands; but as I have been a bold and successful beggar in the past, I suppose this request is made to me at the present time. Now, I feel so strongly the extreme desirability not only of keeping up our well-earned renown as a musical city, but also of providing at once, rather than piecemeal, what could not fail to be a constant source of gratification to all classes in Worcester, that I cannot refuse to lend a helping hand after this fashion, and to ask for voluntary help from friends and neighbours, if it is really decided so to perfect the work.

But may I not venture to hope that the same generous spirit which prompted the Corporation to provide us with our much improved and universally appreciated Public Hall will prompt that body on the present occasion to take the same large-hearted view with regard to the organ? Not only is such an expenditure of money within their power, but I can point to several towns where large organs have been so provided, and in two towns in England where even bells, chimes, and a tower to contain them have been so erected. The instrument lately destroyed was almost wholly paid for by private liberality. To show how greatly it was valued, especially by the industrial portion of our fellow-citizens, for whose rational enjoyment, as I think, no expense within moderate bounds should be spared, I need only point to the remarkable success of that excellent institution, the Saturday Evening Concert. I am assured by those gentlemen who have taken such pains to provide these entertainments that they find some difficulty in keeping up their efficiency now that for a time the room is without an organ. I believe that for these concerts, as well as for organ performances only, or as the modern term has it, "recitals," a really fine organ will pay as an investment, if only a nominal sum is charged for admission. We have abundant native talent for such, and we should also be able from time to time to invite the most eminent musicians of the day. Then again, in the case of ordinary concerts and oratorios, it is not possible to over-rate the value and importance of an organ with a full complement of modern stops and

appliances. Without such an instrument certain beautiful effects would be wholly lacking, and the enjoyment of the music would be proportionately marred. Moreover the musical societies are always glad to pay the fee required for the use of a first-rate instrument.

I hope I shall not trespass too much upon your space if I add one more thought which occurs to me. It has long been our boast to claim for our city the honoured title of "faithful and loyal." Let us then bear in mind the indefatigable exertions at the present time of the Prince of Wales, assisted with equal earnestness by his Royal brothers, to establish a Royal College of Music. For the first time, too, the Committee of Council on Education are now giving far more prominence to the study and cultivation of music than heretofore. The scheme for the organ has been well considered both by professionals and amateurs, and, if carried out, will be second to none in the country for its completeness, though of course not so large as some others. Moreover, we are in the hands of a builder of high repute and renown.

I wish to suggest that we add what is known as the blowing of the bellows by hydraulic power; this would be a great saving of manual labour, as it now is at the Cathedral, where the system, applied to both nave and choir organs, is an entire success; and, thanks to another admirably perfect work carried out by the Corporation of Worcester, we have a constant supply of water at high pressure, I think I may say superior to any town in England; certainly I do know some places where hydraulic pressure fails this lack of such abundance—here it is unbounded. Let me thank you by anticipation for inserting this letter, and I trust you will consider the public interest felt by many on this question a sufficient apology for its length.—Believe me to be, yours faithfully,

RICHARD CATTLEY,

Honorary Canon of Worcester.

St Mary's Terrace, 20th March, 1883.

#### THE LAST FAREWELL.\* SONG.

When I'm in death departed, Lie dark and all deserted, Forget not thy last love; but when the bright day Smiles o'er the sleep forsaken It never more can waken, Oh! then a passing thought give To her that's away.	When summer bright discloses Her gay and garden roses, And smiles o'er the land in her fairest array; With golden glow illuming A world where all is blooming, Think then upon the pale flower That died in her May.
When Vespers sweet are hymning, And shadows deep are dimming, And night dews are weeping the sun's vanished ray; Then by the bright hearth blazing, On beauty's circle gazing, Wilt thou a passing sigh breathe For her that's away?	And when the year is waning, And autumn winds are plaining, And Nature's wan beauty is touch'd with decay; When round the pathway lying The yellow leaves are dying The faded flow'rs will tell thee Of her that's away.

\* Copyright.

WELLINGTON GUERNSEY.

MOSCOW.—A grand Wagner Commemoration Festival, under the direction of Max Erdmannsdörfer, was given on the 5th (17th) inst., by the Association of Subjects of the German Empire. The programme contained six pieces, and constituted, as it were, an epitome of the deceased master's productive career. The Noble Club, where the performance took place, was densely crowded.

BERLIN.—The new three-act opera, *Gudrun*, produced at the Royal Operahouse on the 17th inst., was received with favour. The book, by Carl Niemann, is well conceived. The music is by August Klughardt, who recently produced a Symphony in D. Klughardt belongs to the Wagner school. Of the three acts of his work, the second proved the most effective. Sachse-Hofmeister distinguished herself in the part of the heroine, Gudrun. The other two leading characters, Gerlind and Hartmut, were sustained by Mdme Voggenhuber and Betz. The chorus and orchestra, under Radecke, were up to the mark.—Constance Sebastiani, the oldest annuitant on the Royal Operahouse Pension Fund, died on the 12th. She drew her annuity for over half a century, having retired from the stage in 1824.—Bötel, the newly-discovered tenor of the Hamburg Stadttheater, took part in the performance for the benefit of the sufferers by the Rhine inundations, appearing as Lyonel in the third act of *Martha*. He had every reason to be pleased with the result of his first visit to the Prussian capital; but before he can hope to be considered an artist, vocally or histrionically, by those competent to judge, he must study hard. He has natural means, as yet wholly undeveloped.

## CHERUBINI.

(Continued from page 173.)

## XIII.

Cherubini's Catalogue informs us that for three consecutive years he spent several months at the Château de Chimay, and it even enlightens us, with a certain amount of precision, as to the dates of his visits. Thus we find that in the month of June, 1808, he was still in Paris, since he composed there a romance to words by Bernard:—

"Le Mistère" (sic) "romance by Bernard, set to music in Paris the 17th June for Count von Metternich, Austrian Ambassador."

He then went for the autumn, or part of it, and the commencement of the severe season, to Chimay, since we know he was there on the 22nd November, St Cecilia's Day, and the entry in the Catalogue tells us that he was there on the preceding 8th October:—

"A March for Wind-Instruments, 8th October; six Quadrilles; a Minuet; a Dance Air; two Romances. The above were composed at M. Joseph de Caraman's Château de Chimay."

The year following he spent more than three months at Chimay, as may be seen from this fresh list of his compositions:—

"A March for Wind-Instruments, Chimay, the 12th July; 'La Rose,' romance, Chimay, 16th July; three Quadrilles, Chimay, the 21st and 23rd September, and the 1st October."

Finally, in 1810, after producing in Paris on the 1st September his little opera, *Le Crescendo*, he once more set out for Chimay, where he wrote the following additional pieces:—

"A March for Wind-Instruments, the 22nd September; Dance Air, the 24th September; two Quadrilles, the 6th and 13th October; three Trios for a festival, the 9th and 12th October."

That pleasant spot, Chimay, had at last restored him to health, and with health brought back the desire and necessity for working, since in 1809 he produced an Italian and in 1810 a French opera, whereof we shall presently have to speak more fully. But I must first quote a letter of his which is not without importance, because it refers to the death of Haydn, and will require me to speak of a composition of Cherubini's to which a somewhat singular story is attached. The letter was addressed to the celebrated German composer, Sigismund Neukomm, then at Montbéliard, whence he had written to Cherubini:—

"Paris, 19th June, 1809.

"DEAR SIR,—I received your letter while I was in the country, this is the reason of my not answering directly. I did not want to write before I returned to town. I cannot tell you how much pleasure your letter afforded me, and I thank you for the motives which induced you to write. I want to make your personal acquaintance, and on that account am looking impatiently forward to the end of October. You spoke about our dear Father Haydn! We have just received the sad intelligence of his death. He ceased to exist three days after the date of your letter, for it was on the 31st May that we lost him. You little thought, no doubt, dear sir, that he was dying when you were speaking to me about him, and he expired while your letter was on its road to me. It is a great misfortune that this great man is no more, but it is a blessing for him, since he has ceased to suffer, for he had been a martyr a very long time. Music loses much; she has still his works left; but it is a great misfortune that he can write no more of them and that no one is left who can replace him.

"I now return to you, dear sir, and must good-naturedly reproach you with the doubt you express about my having forgotten you. You have suspected me wrongfully, I am pleased to assure you,† and I will prove this still better when I have the happiness of seeing you. Until then it is I who beg you not to forget me, for I am more likely to be forgotten than yourself. Be good enough to let

\* The words of this romance are one of the odes due to Bernard, the Gentil-Bernard, who inspired Voltaire with the lines:—

Dans ce pays trois Bernard sont connus:  
L'un est ce saint, ambitieux reclus,  
Prêcher adroit, fabricant d'oracles;  
L'autre Bernard est l'enfant de Plutus,  
Bien plus grand saint, faisant plus grands miracles,  
Et le troisième est l'enfant de Phébus,  
Gentil-Bernard, dont la muse féconde  
Doit faire encor les délices du monde  
Quand des premiers on ne parlera plus.

† "Je me plais" (sic) "vous l'assurer."

me hear from you, and if I can be of any use, while awaiting your arrival here, dispose freely and like a friend of my services. I am going into the country again at the end of the week, and shall spend three months there, working without being disturbed. Thus if you write to me without promptly receiving an answer, you must attribute it only to my distance from town.

"Accept a thousand compliments together with the assurance of the esteem and consideration I entertain for you, and with which I am, dear sir, yours most truly,

L. CHERUBINI."

This is the place to speak of a rather important composition by which Cherubini had desired to render public and affectionate homage to the memory of the great man whose works he had learnt to admire before he valued him personally. The composition in question, for three voices with orchestral accompaniment, was entitled *Chant sur la Mort de Haydn*, but, strangely enough, was written four years before the fatal event. This was, however, as the reader may suppose, the result of an exceptional circumstance, namely, that towards the commencement of 1805 the news of Haydn's death was bruited about Paris. The venerable master, already very old, had been ill for a long time, and at that moment his condition had reached, perhaps, a crisis, which caused the report of his death to be circulated in Vienna and thence carried to Paris. Whether such was the case or not I am unable to say for certain. At all events, on hearing the news Cherubini conceived the idea of composing a funeral song to Haydn's memory, and I fancy he must have experienced a somewhat strange sensation, when, after writing it, he found himself, a few months later, at Vienna, in presence of the illustrious artist for whom his veneration was so profound. Any misunderstanding on the subject is impossible, for Cherubini's Catalogue mentions this composition under the date of 1805, as well as the fact that it was not performed till five years afterwards, when Haydn had really ceased to exist:

"1805, Song on the Death of Haydn, for three voices with accompaniment. This composition was executed at the pupils' concerts of the Paris Conservatory in the winter of 1810 and afterwards engraved."

As stated above, it was in 1810, and the month of February, that this composition, a composition of such power and virile beauty, was executed at one of the concerts of the Conservatory. Giuseppe Carpani, Haydn's Italian biographer, took care not to pass it over in silence, and he speaks of it as follows in the book he has devoted to the illustrious author of *The Seasons and The Creation*.

"The Paris Conservatory of Music paid a tribute of homage, in the month of February last, to the memory of Haydn, at a concert in which a hymn composed by Cherubini in honour of the great artist was performed. This excellent composer paid the deceased master, his friend, the most genuine homage that talent can offer talent, namely, that of increasing the number of fine works by a composition intended to glorify them. I am not much pleased with the poetry of the hymn, despite the praise bestowed on it by a certain journalist, but I know that the music was worthy of Haydn himself, and you will have no difficulty in believing this, if you recollect what soul and what science are to be found in several numbers of *Lodoiska*, in nearly all the opera of *Les deux Journées*, and in other productions of this learned painter of the affections, the only one, perhaps, after Salieri, Zingarelli, and Weigl, among modern composers, able, when required, to elevate his style, prepare his effects a long time beforehand, and thus evoke those explosions of applause which are rather the spontaneous and physical outburst of feeling than a result brought about by the will. In one part of the hymn we are told that the fame of great geniuses is not all that lasts eternally, because their soul, also, is immortal; in writing thus, the poet thought, probably, he was expressing a grand and noble sentiment, whereas he said nothing that was not common to great heroes and to great malefactors, for all souls are immortal, just as the names of great heroes and great malefactors are. The composer, however, supports this idea with such elevation of style and such fine melody that the audience were deeply moved, and, if the papers are to be believed, the applause seemed as though it would never end."‡

So great, indeed, was its success, that it was deemed advisable to give the public a second hearing of this remarkable work, and it is thus that a special publication, *Les Tablettes de Polymnie*, speaks of it:

"Ninth Conservatory Concert, 29th April, 1810.—Whatever may

‡ *Le Haydn*, by Giuseppe Carpani, pages 263, 264.—Milan, 1812. 12mo.

be M. Habeneck's reputation, I think that the pleasure of again hearing M. Cherubini's *Chant sur la Mort d'Haydn* contributed not a little to attract the crowd. The introduction of this fine composition is of a sombre and religious tinge; the violoncellos, double basses, flutes, and horns, play a mournful strain, which plunges the soul into a state of dark melancholy, and sorrowfully presents us with the image of death, whose cruel scythe spares neither genius, wealth, youth, nor beauty. . . . Haydn is no more! . . . The Nymph of the Danube bewails the death of the great man whose divine talent adorned the river banks; two shepherds offer her consolation, based on the immortal glory of Haydn, whose genius and works will live for ever after him. Such is the substance of this funeral scene, whence M. Cherubini has derived the richest effects of harmony and melody. The manner in which he has depicted the charm of Haydn's pure strains is so truthful that we might almost believe the music to be written by Haydn himself; he has imitated with great art one of the happiest phrases in the oratorio. §

At the date of the publication of this work, so favourably received by the public, Cherubini dedicated it to Prince Esterhazy, Haydn's benefactor and friend, whom he knew in Vienna in 1800, and who, being then in Paris, sent Cherubini the following letter, which I transcribe, respecting even the faults in it:

Paris, 1 juillet 1810.

MONSIEUR DE CHERUBINI.—Recevez mes remerciement de votre dédicace du chant fait sur la mort du docteur Haiden, feu maître de chapelle de ma maison. Cette marque d'attention me venant de la part d'un génie comme le votre concernant celui qui existera toujours par ses ouvrages devient pour moi bien précieuse. La preuve réitérée de votre complaisance et égard à ma personne que je reçois aujourd'hui à l'occasion de la production de la merveilleuse messe composition dont vous m'avez fait jouir, redouble vis à vis de vous mes sentiments de gratitude dont je vous prie d'agréer mes sincères hommages, avec la demande d'accepter de moy le petit souvenir que je vous joins. Je voudrais oser me flatter qu'il me rappelle au votre.

Je vous réitère, M. de Cherubini, avec bien de la satisfaction, les sentiments très distingués de parfaite considération et d'amitié avec lesquels je suis—Votre très affectionné

PRINCE D'ESTERHAZY.

Paris, 1st July, 1810.

"MONSIEUR DE CHERUBINI.—Receive my thanks for your dedication of the song on the death of doctor Haiden, late director of my household band. This mark of attention coming to me from a genius like you concerning one who will always exist in his works is very precious to me. The reiterated proof of your complaisance and consideration for me personally which I have to-day received on the occasion of the performance of the marvellous mass, which I had the pleasure of hearing, doubles towards you the sentiments of gratitude for which I beg you receive my sincere respects with a request that you will accept from me the little remembrance adjoined. I trust I may hope it will recall me to yours.

"I have much satisfaction, M. Cherubini, in reiterating the very earnest assurance that I am, with the utmost esteem and respect, your very affectionate

PRINCE VON ESTERHAZY." ¶

(To be continued.)

ROME.—The fourth centenary of the birth of Raphael was celebrated here on Wednesday. A procession of delegates from the municipalities of Rome and Urbino, and from many Italian and foreign artistic associations, including the French Academy, left the Capitol at ten o'clock in the morning for the Pantheon, where the remains of the great painter are interred. After a wreath had been deposited upon the tomb of the late King Victor Emanuel, the Mayor of Rome unveiled a bronze bust, crowned with laurel, which has been placed over the tomb of Raphael. Several splendid wreaths were laid upon the tomb, conspicuous among which was one from the Royal Academy in London. The Ministers of Public Instruction and Public Works were present. In the afternoon, in presence of the King and Queen, a further celebration of the fourth centenary of Raphael's birth was held in the Hall of the Horatii and Curiatii, in the Capitol. Signor Leoni delivered a speech. A large crowd visited the Farnesina Gallery during the day. Fêtes on a large scale have also been held at Urbino.

§ *Les Tablettes de Polymnie*, May, 1810.

¶ Cherubini had just dedicated, also, to the Prince not a Mass, as the latter says, but a sacred composition thus indicated in Cherubini's Catalogue: "*Litanie della Verginie*, for 4 voices, with instruments. Composed in Paris in the month of July for his Serene Highness Prince Esterhazy."

¶ The little remembrance mentioned by the Prince consisted of a snuff-box, ornamented with gold and diamonds, which accompanied his letter.

## THE POPULAR CONCERTS.

The last concert of the season resembled that of many previous years in being devoted to favourite and well-known works, in being longer than usual, and in making a greater display than customary of executive talent. Nor did the likeness cease here, but went on till it embraced a crowded audience, enthusiastic applause, and sorrow for the ending, tempered by Mr Chappell's assurance that a new season will begin early in November. There is very little to say about the final doings, beyond making record of what music was performed and by whom. Discharging this duty, we are nevertheless tempted to linger over Beethoven's *Septet*, and for the twentieth time, dwell upon the loveliness of a work which, from beginning to end bears the form and is animated by the pure spirit of beauty. The *Septet* was perfectly played by Messrs Joachim, Straus, Lazarus, Wendtland, Wotton, Reynolds, and Piatti. How it was received needs no telling. A more generally attractive piece is not found in Mr Chappell's copious repertory. The other instrumental works were chiefly meant to exhibit the artists as solo performers. Thus Mendelssohn's *Preludes* in B minor and D enabled Miss Krebs to show once more her complete command of the keyboard, especially the swiftness and certainty of her manipulation. Miss Krebs was heard also in Schumann's "*Stücke im Volkston*" for piano and violoncello, the bowed instrument being held, as a matter of course, by Signor Piatti. Let us take this opportunity to make a general acknowledgment of the accomplished Italian's services throughout the season. He is at his post from first to last of these concerts, and often the recognition of new arrivals takes from him the measure of notice fairly his due. Signor Piatti never played better than during the series of performances just ended. He remains the *facile princeps* of his order, and, alike in solos and concerted music, offers the rarity of that which is a perfect thing in its way. His value to Mr Chappell's quartet continues inestimable. His sonorous bass, steady as a rock, and expressive as a well-trained voice, gives both firmness and beauty to the *ensemble*. Herr Joachim and Herr Straus appeared together in the *Larghetto* and *Rondo* from Spohr's *Duo Concertante* in D, and so delighted their audience that there was a strong disposition to break through the special rule of the evening and encore the last movement. The great Hungarian violinist played likewise, with Miss Agnes Zimmermann, Nos. 1, 7, and 21 of Brahms' Hungarian Dances, as arranged by himself for piano and violin. With these effusions, so characteristic of his native land, Herr Joachim bade farewell to the public whose favour, gained nearly forty years ago, remains with him still, and, if that be possible, continually augments. Miss Zimmermann's solos were Schumann's *Arabesque* in C and *Novelette* in E, both worthy of her as she of them; while Mr Santley contributed, in his own perfect way, Gounod's "*Medje*," Piatti's "*Hymn to God the Father*," Schubert's "*An die Leyer*," and Schumann's "*Widmung*," Mr Zerbini accompanying with unflinching judgment. Looking back upon the whole season both Mr Chappell and his supporters have, we think, cause to feel satisfied. There have been fewer modern novelties than in some former years—we do not forget the new trio and quintet of Brahms—but the absence of such things need not trouble those who receive in their stead unfamiliar works by acknowledged masters. While the director can continue bringing forth these amateurs will persist in remaining content.—D. T.

ODESSA.—Rubinstein is expected here about the 23rd April, on a visit to his mother and sister. He then goes to Berlin to consult with Dr Rodenberg about the libretto of a "*Pastoral*." He will spend the summer in Peterhof, the winter abroad, mostly in Paris.

CASSEL.—The musical arrangements at the unveiling of the Spohr Monument on the 5th of April, the deceased composer's birthday, will be under the direction of Reiss, of Wiesbaden. The following is the programme: on the 4th of April, *Jessonda*, at the Theatre Royal; on the evening of the 5th the Oratorio Association and the band from the Theatre will give a performance of *Die letzten Dinge* in the Lutheran Church.

KANSAS (AMERICA).—Mdme Muntefering's concert on Friday evening, March 9th, was a great treat to our music-loving public. The accomplished pianist played the following pieces:—Study in C sharp minor and Study on the Black Keys (Chopin), Wagner-Liszt's "*Spinnerlied*," Greig's "*Nordische Tænze*" (Nos. 1, 5, 7), Schumann's "*Carnaval*," Chopin's *Ballade* No. 3, in A flat, Scharwenka's "*Valse Impromptu*," and Thalberg's "*Tarantelle de la Muette de Portici*." Mdme Muntefering was assisted, as vocalist, by Mrs Geo. C. Strong, who sang Pinsuti's "*I sing because I love to sing*," together with Marzials' "*Twickenham Ferry*," and Mr E. P. Hovey, who contributed Balfe's "*I dreamt I dwelt in marble halls*" (*Bohemian Girl*), Mendelssohn's "*Spring Song*" and "*Spinning Song*," as well as Sullivan's "*Looking Back*."



## A TRAGEDY AT ANTWERP.

Our Brussels correspondent writes:—A very painful impression was caused on Sunday evening at the Opera at Antwerp by the announcement, before the curtain rose, that Mdme Dejean-Verdini, who was to have filled the part of Siebel in *Faust*, had that morning committed suicide. Mdme Dejean was the daughter of a well-known Parisian artist, and wife of the barytone Verdini, who is now fulfilling an engagement in Spain, and from whom she was separated. She was living very quietly and respectably at a hotel in Antwerp, with her brother, a youth of seventeen, a singer in the chorus at the same theatre, their scanty resources combined enabling them to make two ends meet. It appears that the same dressing-room was used by Mdme Dejean, by Mdme Verteuil, an actress, and a ballet dancer, Mdme Alessandri. A short time ago a diamond necklace belonging to Mdme Verteuil disappeared. On the evening when it was missed, wanting to go into the dressing-room, she found the door locked, and, after some delay, it was opened by Mdme Dejean, who was there with her brother. This circumstance caused her to be suspected of having appropriated the jewels, and a search made by the police in her apartments caused her great annoyance, and distressed her very much. Nothing was discovered, and, indeed, the thief has since been detected and arrested. Mdme Dejean was afterwards examined by the Juge d'Instruction. In the course of the interrogatory she was asked why she had shut herself up with her brother, and it was very pointedly suggested that it could have been for no good purpose. Since then her spirits were much depressed; she is said to have received anonymous letters of an insulting nature, and to have noticed or fancied that she was treated with coldness. After dining, as usual, at the *table d'hôte* of the hotel, she spent the night in writing. In a statement she drew up she attributed her fatal resolution to the question put to her by the Juge d'Instruction, and to the indelible disgrace which she felt to be the consequence of the search made in her rooms. On Sunday morning, after taking a strong dose of aconite, she put on her best dress and hung herself from the bed-post. To hasten her end she had held her feet in her hands. M. Horeb, a singer forming part of the same *troupe*, and who had done all in his power to calm her agitation and efface the unpleasant impression she was under, seeing that she had not come down to breakfast and fearing that she was ill, went to her rooms, and was so shocked at the sight before him when he entered that he fainted away, and in the evening was so much affected that he could not conclude his part. The scene of the death of Valentine had to be omitted.—*Globe*, March 28.

## AMATEURS AND PROFESSORS.

(From the "Liverpool Courier.")

What is an amateur? Why is not an amateur entitled to describe himself as a "professor" if he thinks the empty designation adds to his dignity? According to the latest edition of the "Imperial Dictionary" an amateur is "one who cultivates any study or art from taste or attachment without pursuing it professionally or with a view to gain." And the same authority defines a professional as "a member of any profession or art, but more often applied, in opposition to the term amateur, to persons who make their living by arts, &c., in which no professionals are accustomed to engage. The term thus more specifically designates professional singers, musicians, actors, cricketers, rowers, boxers, and the like." It is clear from these definitions, as well as from the derivation of the word, that when a person labours at an art for gain, and not for the love of the art, he ceases to be an amateur and becomes a professional, even if he should not devote his time entirely to the art he professes. But Mr James J. Monk is still convinced that there are a large number of so-called musical professors who have no right to the title because of their other description of work. It would be more to the purpose if he could prove that the persons included among "professional musicians" did not earn money by the practice of music. In a little volume on "The Compilation of Musical Directories," Mr Monk has reprinted the paper he read at the third meeting of the Society of Professional Musicians—a paper published in *extenso* in the *Courier*—and with it he has included some of the comments, favourable and otherwise, which his remarks elicited. Besides, he adds a note of his own suggesting that he had been misunderstood, and explaining what he really intended to convey. "No one," he says, "has a greater regard for the musical amateur than myself; but what I object to is the insertion of the ordinary amateur's name in a directory professedly for professional teachers and performers of music in its various branches, thereby enabling the amateur to obtain trade and professional quotations to which he is in no way entitled, and many other privileges which are intended

alone, I presume, for the *bond fide* teacher of music." No one questions the excellence of Mr Monk's motives; the doubt is as to the practicability of his aims. Who is to draw the line between the "professional" and the "amateur," and who is to decide as to the *bond fides* of those who call themselves teachers? It is clear that no society of professionals can endow themselves with this privilege. However, the agitation of the subject may do some good, for it is certain that many who undertake to teach music know little or nothing about the art.

## Serenade.

## THE ROVER'S FAREWELL.\*

(From an original cantata, entitled "The Rover's Bride.")

Awake, my love, from pleasant dreams,  
Now idly flaps the sail  
That soon must spread its ample fold  
To catch the swelling gale.  
The anchor's weighed, the signal's given,  
My ship rides in the bay,  
My gallant crew have waved adieu,  
And I must haste away.

Adieu, adieu, across the blue,  
My ship rides in the bay,  
My gallant crew have waved adieu,  
And I must haste away.

Come forth, my love, and with thy smile  
Eclipse the sun's bright ray;  
In storm and shade, my own dear maid,  
'Twill cheer me my lonely way.  
O give me but one loving glance  
From out thy soft blue eye,  
I'll treasure it within my heart,  
When danger hovers nigh.

Adieu, adieu, 'tis sad to part!  
When danger hovers nigh  
Thy smile I'll treasure in my heart—  
Good-bye, my love, good-bye.

\* Copyright.

WETSTAR.

CHARTERHOUSE CONCERT.—It is intended to give an amateur musical entertainment by old and present Carthusians in the Royal Victoria Hall, Waterloo Road, on the evening of Wednesday, the 18th of April. Princess Christian has promised to be present on the occasion; and the proceeds will be devoted to the funds of the Royal College of Music now being founded under Royal auspices.

THE PARK BAND SOCIETY.—In presenting their report for 1882, the committee announce that the experience of the past season encourages them to hope they may be able to make further and better provision for the amusement of the public during the coming summer. From May 27 to Aug. 11 the band played five evenings weekly in Hyde Park and two in the Regent's Park, but after the latter date the performances were confined to Saturdays and Sundays only. The gross expenditure was £1,220 6s. 10d., while from the sale of seat tickets and otherwise a sum of £749 1s. 6d. had been received, leaving £471 5s. 4d. as the amount paid by the society. This result is considered satisfactory, as indicating, by comparison with the figures of the previous year, that the band is steadily increasing in public favour. A very large proportion of the receipts, it is noted, were obtained at the Sunday performances, and on one occasion the amount drawn was over £34. The total number of seat tickets sold in 1882 was 108,540, as compared with 39,962 in 1881, although the weather during the former season was much more inclement than that during the latter. If the requisite permission be granted, the committee propose beginning Sunday performances in Hyde Park on April 1, and continuing them to the end of September. They trust, however, that the number of season tickets sold will enable them to have at least two bands, one in Hyde Park and the other in Regent's Park; and they would like to have yet a third, to provide music in some of the open spaces nearer to the homes of the working classes.

ST JAMES'S HALL,  
REGENT STREET AND PICCADILLY.

THE  
MONDAY POPULAR CONCERTS  
WILL BE RESUMED  
EARLY IN NOVEMBER.

DEATH.

On Thursday, March 22nd, at Anerley Road, S.E., FREDERIC WILLIAM CLARKE, Mus. Bac. Oxon. (Queen's College), aged 31.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, MARCH 31, 1883.

CARL ROSA OPERA COMPANY AT DRURY LANE THEATRE.

Victor Hugo's masterpiece, *Notre Dame de Paris*, has been again and again chosen by librettists and composers as the subject for an opera. In this there is nothing surprising. The romance that surrounds the heroine, the variety and intensity of the dramatic situations, and the many opportunities for picturesque effect, are qualities not to be resisted in view of the lyric stage, which the novel supplies also with the strong human interest imperatively demanded even when music is present in its most potent forms. Hugo himself set the example of adapting *Notre Dame de Paris* to operatic purposes, the text of Louise Angélique Bertin's *Esmeralda*, produced at the Opéra in 1836, being from his pen. Mdlle Bertin's crude work was promptly removed from the stage, but its fate did not deter other composers from trying their fortune with the same subject. Prince Poniatowski wrote an *Esmeralda* which was brought out at Livorno in 1847, and in the same year a Russian, Gospodin Dargomysky, had an opera called after the gypsy maiden, represented at Moscow and St Petersburg. An *Esmeralda* by M. Lebeau, appeared in Brussels in 1857, and another by the late Fabio Campana, figured at Covent Garden some seasons ago, with Mdme Adelina Patti as representative of the principal character. It cannot be said that any of these things were successful. Like thousands of their kind, they were but bubbles upon the stream of music, visible one moment, broken and vanished the next. It is fortunate that hope and humanity are difficult to part, otherwise Mr Goring Thomas, composer of the new *Esmeralda* at Drury Lane, might have been affected by so long a list of failures, and kept his hands off the great Frenchman's romance. As the subject of hope, he believed it possible to gain where all others had lost, and we own at once that his throw for the stakes is a high one. It may even win. Messrs Theodore Marzials and Alberto Randegger are joint authors of the libretto, the first-named gentleman presumably supplying the verses, the second contributing, out of the stores of his experience, to the dramatic structure. They had a certain liberty of choice in adapting the novel, and availed themselves of it. In scope, however, it was restricted; hence we find that their work contains scenes and situations differing only in detail from those of other libretti having the same theme. It would serve little or no purpose to show this by example; on the other hand, we cannot pass over one important case of independent action. The *Esmeralda* of opera has hitherto met the tragic fate that overwhelmed the original heroine; but in the Drury Lane work we see her rescued from impending death and united to her faithful Phœbus. This is a concession to the demand for a happy ending raised by the universal instinct whenever the fortunes of humanity are set forth in imaginative writings. That such a demand exists and has to be reckoned with few will deny—certainly not those who furnish the writings in question. It is never safe to ignore any essential trait of our common nature, but in matters of art the deed may sometimes have to be done. Here,

however, we incline to think that the call for a good close to novels and plays is only an elementary manifestation of the principle which regulates our finest works, even those that apparently do not "end well." Schlegel in his "Lectures on the Dramatic Art and Literature of the Ancient Greeks and Romans" has admirably, though briefly, discussed this point. After citing and, for various reasons, dismissing certain commonly assigned explanations why tragedy often selects subjects awfully repugnant to the wishes and wants of our common nature, he goes on: "The kind of satisfaction we feel in a beautiful tragedy from our sympathy in the painful situations and heartrending sorrows it exhibits, is derived either from a consciousness of the dignity of human nature awakened in us by such grand exemplars, or from the trace of a higher order of things impressed on the apparently irregular course of events and mysteriously revealed to us in these spectacles, or from both of these sources combined." According to Schlegel, therefore, human experiences set forth in works of imagination are referable, as regards the impression made upon us, to something outside and above themselves. Sad and gloomy though the incidents be, they are not necessarily so to us who see them in the higher light, and can follow the fortunes of a Lear, or watch ruin fall upon the doomed house of Oedipus, moved more by admiration for a noble nature, or recognition of god-like justice, than by the attendant anguish. In such a sense Gounod's *Faust* comes to a happy end. We look through the prison and the miserable death to the heavenward flight of a repentant and purified spirit. But this inner perceptiveness is not given to all, wherefore in *Faust* Marguerite's apotheosis is made visible to the bodily eye. The majority of persons crave such satisfaction in its simpler forms. They like to see the persecuted heroine of the novel happily married at the end of the third volume, and would feel as much shocked if she were not as more cultured natures would be grieved to witness purposeless human suffering—purposeless in that it conveys no consolatory or ennobling lesson. Having the foregoing considerations in mind, we decline to censure the librettists of *Esmeralda* for saving the heroine's life. A popular opera must be adapted to popular ideas, not framed upon the assumption that its witnesses will all be philosophers. Of course, a question remains how far the change shows skill; but that is altogether a minor matter.

The sequence of events in *Esmeralda* will not take long to describe, and as everybody knows *Notre Dame de Paris*, description may be merely an outline. Act I. Beggar's revel; intrusion of Gringoire; Esmeralda marries him, in form alone, to save his life. Esmeralda, at the instigation of Frollo, is seized by Quasimodo, but rescued by Phœbus. Quasimodo, having been made prisoner, is released on the gipsy's intercession. Act II. A fête is given by Fleur-de-Lys, betrothed to Phœbus. Esmeralda appears as a dancer. Phœbus publicly avows his love for her. Confusion and anger of the guests. Act III. Frollo, secretly entering Esmeralda's dwelling, witnesses a love scene between the gipsy and Phœbus. He stabs his rival, and makes off. Esmeralda is arrested as a murderess. Act IV. Quasimodo laments the fate of Esmeralda, his benefactress, who has been condemned to death. Through a public revel the gipsy passes to the scaffold, attended by Frollo, who offers freedom for love. Esmeralda refuses. The wounded Phœbus suddenly appears. Frollo endeavours to stab him again, but Quasimodo, rushing forward, receives the fatal stroke. Frollo is arrested, and Esmeralda and Phœbus are acclaimed by the crowd. Here we have a story as simple in structure and well-marked in outline as one for the lyric stage should be. Of its possibilities for effect it is superfluous to speak. They are obvious enough to explain why the stage never lacks interest of some kind, spectacular, dramatic, or purely human. We may point out, however, that the comparative fewness of the situations and personages, together with the clearness of the plot, favours uncommon development in the handling of both character and incident. The librettists have not neglected to profit thereby. Everything is worked out at due length, which, in turn, enables the musician to deal with his themes after a like manner, and avoid the fragmentary style that now often makes opera a thing of shreds and patches. Mr Marzials' verses, his lyrics above all, were expected to be above the average, and they are. Whatever the author means to express he conveys in good English, showing at the same time a due regard for rhyme and rhythm. The result is a pleasant change from the inane and silly stuff so often met with in operatic libretto. Mr Marzials would not, perhaps, claim for his work recognition as a "poem," and ask judgment upon it in that capacity. He doubtless knows very well that words allied to music play a secondary part, or, as Wagner once expressed it when in a self-contradictory mood, that the hearer receives only as much of poetry as the musician can catch and infuse into his strains. *Esmeralda* seems to have been written under an active consciousness of this fact. It is a good libretto, but not a poem. It might have been a good poem and a bad libretto.



Turning to the music supplied by Mr A. Goring Thomas, we find that the composer has had the courage to show himself at variance with the theories which, for some years past, have been so blatantly proclaimed that men in his position scarcely dare ignore them. Of all the points in the Wagnerian creed, Mr Thomas professes but one, and that one—the representative theme—existed before Wagner, who simply took it up, for some time used it well, and then abused it. There are several such themes in *Esmeralda*, but they are employed in a very simple and direct fashion, in conjunction with a system of reminiscence that, by repeating music already heard, makes it directly suggestive of associated ideas or situations. There is much risk in carrying these devices far, because their use restricts the composer's liberty, and tends to make his imagination the slave of a mere form of expression. In Mr Thomas's case they are liberally resorted to, yet without ill effect, the composer being able to retain his mastery over himself while getting all the good derivable from them. Otherwise, Mr Thomas keeps on the old familiar lines. He does not detach his pieces, it is true, but none the less do we find in *Esmeralda* complete airs, duets, and choral pieces, each with a musical form, and, in that sense, a complete thing. As Mr Thomas, after leaving the Royal Academy, finished his artistic training in Paris, under the composer of *Hamlet* and *Mignon*, there is nothing startling in the fact that the *Esmeralda* music is essentially French. Our countryman naturally sympathises with the school to which his master belongs, and of which Gounod is first professor. Hence the character of his themes; the method of his orchestration and the tone of his feeling are counterparts of what we find in the favourite operas given by modern France to the stage. Mr Thomas need not be ashamed of this, nor are we disposed to think less of him by the smallest conceivable fraction of a degree. So many young composers reflect the turgid tendencies of Germany that it is quite a relief to see one in love with the grace and piquancy that characterize our nearest neighbours. Let us add that Mr Thomas betrays a disposition to overdo certain distinctive features in French scoring. Very charming and attractive those features may be, but it is possible to have too much of, for example, harps in combination with muted strings; horns entering in harmony on an unaccented part of the bar; melodic phrases persistently and well-nigh mechanically announced to be echoed, and so on. *Esmeralda* suffers from a too constant employment of a few such devices, and only their special beauty saves them from becoming a felt weariness. On the other hand, by affecting a dainty and delicate style, the composer saves us from another infliction of the overwhelming uproar often used to hide poverty of thought. He does not force us to stop our ears, but entices us to open them. His melodies are ever pleasing, if not in each case original, and they succeed in giving full expression to all feelings save, perhaps, those of a nature profound and intense. Power necessary for the utterance of the deep things of the soul has not yet come to him, but that which he has covers a great deal of ground, and suffices, one or two situations excepted, for the whole of *Esmeralda*. In dealing with *ensembles* Mr Thomas shows considerable ability. He fails, it is true, in the third *finale*, where *Esmeralda* is charged with the murder of Phœbus, but he is extremely successful in the second; and the Beggar's Scene in the first act, as well as that of the March to the Scaffold in the fourth, are satisfactory to a very great extent. They all show effective, though simple combinations, and a breadth of treatment that supports these in promising even better results at a future time. It is, however, in the airs, and the inevitable love duet for *Esmeralda* and Phœbus that the composer appears at his best. Several of these numbers are altogether charming in their refinement and beauty, among them a Swallow Song, sung by *Esmeralda* in Act 1—the leading phrase runs through the opera; *Fleur de Lys's* air, "O, have you forgotten the red, red roses?" and Phœbus's soliloquy, "O vision enchanting," in Act 2. Not less worth notice are a song for Frollo, "O virginal air," and another for Quasimodo, "What would I do for my queen?" It may be objected that these things have a resemblance one to another through the use of kindred orchestral devices; but each taken by itself is a gem, delicately cut and polished, and of pure water. Mr Thomas strikes a louder and a deeper note in Frollo's air, "In vain all unheeding," but hardly with the same success. *Per contra*, the love duet deserves a place among the good things of its kind. Now and then it rises into passion, and always it is musically charming and sympathetic. Further remarks are unnecessary. We do not know whether *Esmeralda* will keep the stage at a time when public taste demands loud noises and the concomitants of sensationalism. We do know that it is a very clever and pleasing work, more than creditable as a first attempt, and worthy to be admired and enjoyed by amateurs of true and refined art.

The second performance, given on Wednesday night, met all reasonable requirements in several important respects. Thus the

male parts were capitally sustained, indeed, we go so far as to say that a better cast would not be possible in England, or, perhaps, elsewhere. The Phœbus of Mr Barton M'Guckin was a spirited effort made without exaggeration, the music of the part, moreover, being sung with taste and feeling. A more effective delivery of "O vision enchanting" need not be looked for. Equally good was the Quasimodo of Mr Leslie Crotty, whose vocal gifts quite threw into the shade the merit of his impersonation. It seemed quite enough to hear this artist sing as he did in "What would I do for my queen?" Mr Ludwig's Frollo, and Mr Snazelle's Beggar King also had points of marked excellence, nor was the Gringoire of Mr B. Davies wanting in conspicuous merit. The female parts were not up to the same standard, but both M<sup>me</sup> Georgina Burns (*Esmeralda*) and Miss Clara Perry (*Fleur-de-Lys*) are artists who touch nothing without making it attractive. With an efficient orchestra, and a chorus not only equal to their musical work, but, thanks to Mr Augustus Harris, to their dramatic duties likewise, it may be supposed that the general representation served to bring out all the merit contained both in the drama and its music. Mr Randegger conducted with conspicuous skill, and the entire performance elicited frequent and hearty applause. —D. T.

#### SHORT BIOGRAPHY OF ADOLPH GOLLMICK.

(Communicated.)

Adolph Gollmick,\* born in Frankfort-on-the-Maine, February 5th, 1825, educated at the High School, was a pupil of his father, Carl Gollmick, for pianoforte, and of Kiefstahl and Heinrich Walf for violin. He finished his education at Strassburg, where he continued his musical studies under Nepomuk Jauch. Early in 1844 he left Frankfort and established himself in London, where he gave his first concert in August, 1844, and performed both on the violin and pianoforte. Soon after that he dedicated himself entirely to the pianoforte, and was one of those who first introduced classic music, playing at concerts, composing, and teaching. He wrote several operas—*Donna Constanza*, *The Duke's Dilemma*, *Balthassar*, and *The Oracle*; as well as cantatas—*The Heir of Lynne*, *The Blind Beggar*; with numerous *morceaux de salon*, songs, and ballads. He was founder and director of the "Réunion des Arts," conductor of the Amateur Choral Society, and director of the Kilburn Musical Association. Died March 7th, 1883.

1847—Gave his first concert in April at the "Réunion des Arts." 1848—Concerts at ditto and Amateur Choral Society. 1849—Concerts in London and Bristol. 1850—Concerts in London and Homburg. 1851, 1852—Concerts at the Réunion, &c. 1853—Amateur Musical Orchestral Society. He married at Frankfort a young German lady of that town. The *Musical World* writes:—"Herr Adolph Gollmick, the distinguished composer, has just returned from Frankfort, where he has been attending the rehearsal of his new opera, which will be produced in a few days." 1855—Acted as conductor. His grand Sestet was performed in Exeter Hall for three pianos and orchestral accompaniment. 1856—Various concerts. The *Daily News* writes, May 17:—"Mr Gollmick is not only an excellent pianist but a composer of genius." A Quartet for the piano, violin, viola, and 'cello, performed by him with Messrs Sainton, Goffrie, and Pague, was so fresh, original, and full of melody, that it would have done no discredit to Mendelssohn; and his pianoforte trio in C minor exhibited similar qualities. He played, also, several of his own *morceaux de salon*, charming little pieces, admirably suited to the drawing-room. As a pianist, Mr Gollmick is remarkable for his delicate finger and his pure and liquid tone. One of the most effective performances of the evening was a Sestet composed by him and played by six performers on three grand pianofortes. 1857—Réunion and various concerts. A paper writes the following, Oct. 7th:—"Herr Adolph Gollmick's brilliant execution on the pianoforte of two of his own compositions, 'Abschied' and 'Dripping Well,' both of which are extremely elegant and graceful, were immensely liked and loudly applauded." 1858—Réunion. 1859—Matinées. 1860—August 5th, performed "Der Hof des Grossherzogs" (*Balthassar*) privately in Frankfort; also a Quartet, G minor, for the pianoforte and string instruments, and an Overture, E minor, in public with great success. 1863—Matinées. 1864—

\* Son of Carl Gollmick, the literary and musical writer.

Started the Westbourne Operatic Society and performed *The Oracle* at the Bijou Theatre, Bayswater. 1865—Conducted and performed at concerts in Leamington. 1875—Performed *Donna Constanza* three times at the Criterion Theatre. 1877—The University Choral Society of Dublin performed, March 24th, *The Heir of Lynne*; also at St George's Hall, London. *The Blind Beggar* was given in London, Birmingham, and other towns. 1879—Started the Kilburn Musical Association, which was carried on for four seasons.

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TO J. V. B., ESQ.

SIR,—I regret having to inform you that I have not succeeded in obtaining from general dictionaries, or those devoted to dialects or jurisprudence, any information as to the word "Bauwich," nor was anything to be found in works especially devoted to the history of Frankfort. May the word not be an error for "Bauweg," in the acceptance of "way to a place, vineyard," &c., as it is frequently employed in legal works?—Yours truly,

RUDLIT.

—o—  
CONCERTS.

' POPULAR CONCERTS.—The undertaking which, in 1859, commenced with six tentative performances, and now, in its twenty-fifth year, has become the world-famed Popular Concerts, concluded a brilliant season on Monday evening. That the music given at the Popular Concerts can nowhere else, in or out of England, be heard in greater perfection, is an acknowledged fact, and the service their admirably arranged and superbly rendered programmes offer to students and appreciators of classical chamber music, is equally beyond question. Thanks are due to Mr Arthur Chappell, the director, who organized the Concerts; to the gifted critic who forecast an art need, and who still annotates the books; and to the distinguished artists who work in ensemble for the best setting forth of the unique works they illustrate. The programme of Monday evening commenced with Beethoven's Septet in E flat, Opus 20, splendidly rendered by MM. Joachim, Straus, Lazarus, Wendtland, Wotton, Reynolds, and Piatti, and, with the exception of two posthumous Preludes for pianoforte, by Mendelssohn, played on this occasion for the first time, by Mdlle Krebs, the music was familiar to the hearers, but none the less welcome on that account. The Larghetto and Rondo from Spohr's duo Concertante, for two violins, Opus 67, superbly performed by Herren Joachim and Straus; Schumann's trifles for pianoforte and violin, Nos. 1, 2, and 3 of the "Stücke im Volkston," given by Mdlle Krebs and Signor Piatti; Schumann's "Arabesque," and the Novelette in F major, Opus 21, for pianoforte, artistically played by Miss Agnes Zimmermann; and Nos. 1, 7, and 21 of "Hungarian Dances," for violin and pianoforte (Miss Zimmermann and Herr Joachim), with several vocal numbers sung by Mr Santley, entertained the audience to full contentment. In taking leave of the Popular Concerts till November, we must reiterate the hope that the director may see his way to arrange in the future an extra summer season for his Popular Concerts.—*Weekly Times*.

GEMS FROM THE ORATORIOS.—The programme of the concert given at St James's Hall on Good Friday evening was fashioned, as usual, by the ingenious Ambrose Austin with appropriate reference to the sacred import of the day and the tastes of the miscellaneous public, and, as there was little difficulty in picking out a series of unquestionable "Gems from the Oratorios," there was the certain fact that the selection would consist of airs and choral pieces thoroughly familiar to the general ear, and all the more tempting when the artists engaged to render them were among the "head and front" of their class. Under these circumstances, the largeness of the attendance was not to be wondered at. Mdlle Patey, in the early part of the evening, sang "He shall feed His flock" in her own admirable manner, and would also have sung the great Beethoven Aria, "Creation's Hymn," had her voice not failed her. Miss Mary Davies, in "I know that my Redeemer liveth," and Mendelssohn's Aria, "I will sing of Thy great mercies," charmed her audience, as she never fails to do, by the grace and purity of her vocalization. Miss Agnes Ross likewise made her mark in Mendelssohn's "Hear my prayer," and Rossini's "Inflammatus," to which she gave a force and dramatic amplitude hardly to have been looked for. Then there was Miss Edith Phillips, whose interpretation of "With verdure clad," and "Wise men flattering," was characterized by a neat and interesting simplicity which did not escape observation. How finely Mr Edward Lloyd sings "If with all your hearts," from *Elijah*, is a fact too well known to need more than a passing record, and that Gounod's aria from the *Reine de*

*Saba*, "Lend me your aid," should, in his enriching and attractive hands, command a repetition, was but a natural and spontaneous compliment. Mr Barrington Foote, Mr W. H. Piercy, Mr Henry Pyatt, and Mr Frederick King were the other solo vocalists, and drew upon Handel, Mendelssohn, Rossini, and Gounod for the well-known arias they sang. One of the best-remembered events of the evening was the performance of Sterndale Bennett's lovely quartet, "God is a Spirit," which Miss Mary Davies, Mdlle Patey, and Messrs Lloyd and King sang with so much finish and devotional expression, as to well account for the unanimous encore which followed. The services of the South London Choral Association, under the direction of Mr Venables, were in frequent requisition during the evening, and in the "Heavens are telling," of Haydn, the motet, "Judge me, O God," of Mendelssohn, and other choral exercises of similar importance, fully maintained the reputation which this skilled and well-disciplined body of amateurs has so honestly earned. Mr Fountain Meen presided at the organ.—H.

MISS MABEL GWATKIN gave an evening concert at the Neumeyer Hall, Hart Street, Bloomsbury, on Tuesday, the 20th inst., when she was assisted by Miss Alice Saunders, Mdlle Louisa Vernon, Miss Laura Clare, Messrs Burnard Muspratt, Eugene Sheridan, W. Sexton, and Henry Carter, who sang a number of more or less popular songs in a manner which elicited frequent and hearty marks of approbation. Mr Frank Muspratt, pianist, gave a "Rondo" in E flat by Weber, and one of Mendelssohn's exquisite "Lieder ohne Worte." Master G. Leopold, a young violinist of about fifteen, earned golden opinions by his execution of Sarasate's "Zigeunerweisen," and M. Hauser's "Bird in the Tree." He was much and deservedly applauded and re-called, but disregarded the demands for an encore after each piece. The fair *beneficiaire* herself sang "Making it up," (MS., Cecil Wynter), "Scenes that are brightest" and "Thady O'Flinn," in a manner that delighted her hearers and evoked repeated and loud applause. On being encoired in her third song, she substituted the charming old ballad "Love was once a little boy," so popular a generation or so ago. Variety was imparted to the programme by Mr Geo. Beaumont's recitals, and the co-operation of the "Royal Victoria Special Choir," under the direction of Mr W. Sexton. Altogether the concert was thoroughly enjoyable, and Miss Gwatkin may fairly be proud of its success.

FORESTERS' HALL.—Continuing the series of concerts for the poorer classes, the Popular Ballad Concert Committee gave a well-selected programme before a large audience, on Monday night, at the Foresters' Hall, Clerkenwell. The committee consists of many influential names, including the Duke of Westminster and the Bishop of Gloucester and Bristol. Mrs Ernest Hart is honorary secretary and one of the musical directors, Mr W. H. Thomas, musical conductor, and Mr E. Clare, business manager. The amateurs who gave their assistance in the concert were Mr Fletcher, Miss Edith Phillips, Mr Bernard Lane, and Mr Frederick Rogers. The second part consisted of Balfe's operetta, *The Sleeping Queen*, charmingly given by Mrs Arthur Levy, Miss Borrodale, Mr Bernard Lane, and Mr Fletcher.

HER MAJESTY'S THEATRE.—A much better performance than at the "dress rehearsal" last Saturday was that on Monday night, when the attractions of Offenbach's *Trip to the Moon*, with splendid scenery, picturesque dresses, capital acting and singing, rendered it a delightful entertainment to lovers of the class of *opera bouffe* to which *Le Voyage à la Lune* belongs. We congratulate Mr Frederick Leader, the spirited *entrepreneur*, upon the success of his new undertaking, which has every appearance of permanent success.

MILAN.—Catalani's new opera, *Dejanice*, was produced for the first time on the 10th inst. at the Scala. Though the composer, in virtue of the ridiculous custom prevalent in Italy, was called on twenty-one times during the first night's performance, his work achieved but a moderate success. The heroine was impersonated by Turolla, who was greatly applauded throughout. Catalani attended for two years the classes of Bazin and Marmontel, at the Paris Conservatory, and afterwards studied in Italy, under Bazin.

HAMBURG.—The first appearance of Heinrich Bötzel, the ex-droschke driver, in Adams' *Postillon de Longjumeau* was successful. Encores, flourishes by the band, and laurel wreaths were the order of the night. Pollini, the manager, had to appear and bow his thanks. After the opera, a large crowd waited in the street for Bötzel, and cheered him lustily. Meanwhile, the son of Theodor Wachtel, the hitherto acknowledged Postillon of the German stage, is following in his father's footsteps, and will shortly make his *début* as tenor.

## PROVINCIAL.

**WORCESTER.**—The sixth of the present series of the Saturday Evening Concerts was given in the Public Hall on March the 17th. The audience were not sparing in their applause; on the contrary, it was liberally bestowed on all who took part in the endeavour to entertain them, and several of the vocalists were recalled.—An entertainment was given in the Baptist Schoolroom on Tuesday evening, March 20, by members and friends of the Sansome Walk Mutual Improvement Society, and was fairly patronised, notwithstanding the unfavourable weather. It was arranged in aid of the funds of the society.—At the meeting of the Worcester Glee Club the same evening, at the Crown Hotel, the glees and part-songs were well rendered. Next Tuesday will be a grand instrumental night, and the last night of the season. The committee have the pleasure to announce that on this occasion the orchestra and chorus will be considerably augmented. The programme will include overtures *Le pre aux clerics*, (Herold), *Haydee*, (Auber); Grand Scena from *Norma*, (Bellini); Mr Milward will sing "The lost chord," (Sullivan); organ *obligato*, Mr Henry Elgar; and "The Desert," (Emanuel); the Symphony will be Beethoven's in C.

**TWICKESBURY.**—A concert was given in the Tolzey Hall on Tuesday evening, March 20th, in connection with the Blue Ribbon Army movement. It consisted of a miscellaneous selection of vocal and instrumental music, and a cantata, entitled, *Conquest of the Drink*. In the first part Miss Stockwell sang, with good taste and feeling, "La Serenata" and "Little Boy Blue," in both of which she obtained an encore. A violin and piano duet, "The harp that once thro' Tara's halls," by Messrs J. Hooper and T. Holder, was very effectively given (encored). In the *Conquest of the Drink* the soloists were Mmes Jackson and Nield, Misses Stockwell, Meek, Taylor, and Hanlon, Messrs R. T. Morgan, W. H. Hayward, Banks, and Master Peacey. The band and chorus numbered about sixty voices, conducted by Mr W. J. Gardner. The attendance was good.

**BRIGHTON.**—With the large increase of visitors on Good Friday—including a considerable number of volunteers,—bent on making the most of the holiday, the excellent concerts arranged for the afternoon and evening at the Aquarium—says the *Brighton Guardian*—proved highly attractive, and up to a late hour the building was densely crowded. The first of the musical entertainments was supported by Mme Gould's concert company, consisting of Miss Grace Damian, Mr Traherne, Mr Ernest Cecil and Mme Gould. The Aquarium Band, under Mr J. Grebe, played orchestral selections both afternoon and evening. The evening concert was of a strictly sacred character. The first part consisted of miscellaneous selections, in which the above-named artists took part, and Rossini's *Stabat Mater* occupied the second, the soloists being Miss Percy, Miss Alice Travenna, Mr George Cox, and Mr Lynde, while the Brighton Sacred Harmonic Society, under the conductorship of Mr Robert Taylor, formed the chorus.

**NOTTINGHAM.**—The spirit and vigour with which the services at St Ann's Church have been characterized of late was exemplified—says the *Nottingham Guardian*—on Easter Day, when Mr John Farmer's oratorio, *Christ and His Soldiers*, was performed, attracting a large congregation. The "special" afternoon choir was supplemented by other voices, and the instrumental music by a specially organized band; the whole being under the direction of Mr Arthur Keeton. The character of the oratorio and the object of the composer are pretty generally known. Mr Farmer appeals to the sympathies of all those who retain a love of simple sacred song. The words of the hymns are favourites, and Mr Farmer has arranged them so as "to bring before the mind and heart two distinct, yet kindred pictures: firstly, 'The life of our Saviour'; secondly, 'The life of His soldiers and servants.'" The result of diligent and painstaking practice was evident in the choruses, which were generally given with good effect, although at times the band was too powerful. The solos, with scarcely an exception, were well rendered. The instrumentalists were Miss Hutchinson, Messrs Hodgkinson, Burton, Lichfield, Shaw, Voce, Towers, Kirk, Hodgson, Bower, Hogg, and Calow. Mr Fred Lloyd accompanied on the organ.

**EDINBURGH.**—Last Saturday afternoon Mme Helen Hopekirk gave a pianoforte recital in Queen Street Hall in presence of a large audience. The programme was divided into three parts, and confined to examples of the works of Schumann, Beethoven, and Chopin. Illustrative of Schumann Mme Hopekirk gave his Novelette in D, Op. 21, No. 5; his "Fantasie Stücke," and his "Faschingsschwank aus Wien"; of Beethoven, his grand sonata in C, Op. 53 (the Waldstein); and of Chopin, his Nocturne in C minor, Waltz in A flat, Barcarolle in F sharp, and his "Andante Spianato" and Polonaise. Chopin's Nocturne—says the *Daily Review*—was played with fine

expression, the Waltz and the Barcarolle with a sprightly dash; but the crowning effect was left for the Andante Spianato and Polonaise, the one being given with genuine feeling, and the other with such captivating gaiety as gained for the distinguished pianist a twice-repeated re-call to the platform. Mme Hopekirk performed every piece without the aid of a book.

**STOCKTON.**—For some time past our musical society have been practising Mendelssohn's *Elijah*, and it was felt—says a local journal—that the success, or non-success, of its public performance would mean the continued existence of its organization, or, on the other hand, its demise, as the society, although a great success musically, has not of late been very flourishing in the matter of funds. The result of the performance under notice, however, will tend to firmly establish the society, for not only was the oratorio admirably performed, but the concert was exceedingly well patronised. For the solo parts, professional vocalists of note were engaged, namely:—Miss José Sherrington, Miss Eliza Thomas, R.A.M., Mr H. Beaumont, and Mr Frederick King. The chorus and band numbered about 170 performers. Miss Sherrington, who has achieved a great reputation in this country as a vocalist, was particularly happy in "Help me, man of God," and in "Hear ye, Israel." The quartet, "Cast thy burden upon the Lord," was so splendidly sung by Miss Sherrington, Miss Thomas, Mr King, and Mr Beaumont, that the audience loudly insisted on its repetition. The well-balanced chorus was particularly successful in "Yet doth the Lord see it not." Mr B. Sewell (of Bradford) led the band, Mr R. J. Talintyre presided at the organ, and Mr T. Fogget conducted.

## PIANISTS IN LONDON DURING THE MUSICAL SEASON OF

1841.—"The following pianoforte concerto players are in the Metropolis at present (June):—Liszt, Moscheles, Benedict, Herz, Döhler, Pöber, Schultz, Kiallmark, Holmes, Salaman, Bennett, Dorrell, Litolf, Neate, Kollman, Forbes, and last, although by no means the least, the father of the pianists, J. B. Cramer; Mesdames Dulcken, Belleville Oury, Hullah, Misses Ludvig, Laidlaw, Broadhurst, Dorrell, and Mrs Anderson, besides several excellent performers belonging to the Royal Academy of Music."—*The Morning Post*, June, 1841.

**BAYREUTH.**—On being asked by the Town Council his terms for the musicians who played under his direction at Wagner's funeral, Götting, Staff Trumpeter of the 6th regiment of light horse stationed here, and the oldest soldier on active service in the German army, stated that neither he nor his band could think of accepting remuneration for their share in the last honours rendered to the deceased master.

**CAPE TOWN.**—The seventh Subscribers' Concert, in connection with the Philharmonic Society (second series members) was given on Friday evening, March 2nd, in the Mutual Hall, and was attended by a large number of persons, every available seat being occupied. The concert began with the overture, *La Souveraine*, well played by several members of the Cape Town Amateur Band. Some excellent selections were rendered during the evening. The following is the programme:—Overture, *La Souveraine*; Song, "The Chief Mate's Story" (Mr Rockley); Andante, Variations, and Allegretto, from Trio No. 7, Op. 16, by Mozart, for piano, violin, and violoncello (Mrs McKay, Messrs Israel and Van Hulsteyn); Aria, "Radiant Splendours" (Mrs Sampson); Pianoforte Solo, "Polonaise in C major" (Mrs McKay); Vocal Duet, "The Magicians" (Messrs Bennet and Rockley); Selection from the *Traviata* (Orchestra); Gavotte, "Une Fête à Trianon" (Orchestra); Song, "Beloved Again" (Miss Herbert); Menuetto, Trio, and Finale, from Quartette No. 11, Op. 2, for two violins, viola, and violoncello (Messrs Rosenthal, Riegelhuth, Lehman, and Roberts); Song, "Mignonette" (Mr Bennet); Adagio and Rondo, from Sonata No. 3, Op. 12, for violin and pianoforte (Mr W. P. Cox and Mrs McKay); Vocal Duet, "The Mermaids" (Mrs Sampson and Miss Herbert); Overture to *Le Chevalier Breton* (Orchestra). The orchestra was in good form and performed its work excellently, and the violin selection appealed favourably to the audience when Herr Israel and Mr Cox took part in them. The pianoforte solos were well rendered, nor was the vocal portion of the concert inferior to that of the instrumental. The concert, altogether, was most enjoyable, and at its close, exactly at ten o'clock, the hearty applause—which had indeed been accorded with no sparing hand during the whole of the entertainment—testified to the satisfaction and appreciation of the large audience.



## EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 18.

1790.

(Continued from page 165.)

A new musical entertainment, in two acts, entitled, *No Song, no Supper*, was performed at Drury Lane Theatre on the 26th of April. The music was composed and compiled by S. Storace. In this piece, which became very popular, Signora Storace produced great effect. Her ballad, "With plaintive suit," (the melody taken from an old street ditty,) she sang so admirably, as to be honoured with an unanimous encore. The trio and the finale in the first act are masterly compositions.

The commemoration musical performances were this year resumed in Westminster Abbey, by command and under the usual patronage of her Majesties. They consisted of four; the first took place on Wednesday the 26th of May. The singers were Signor Pacchierotti, Madame Mara, Signora Storace, &c. &c. Cramer led the band, and Mr Bates presided at the organ. The profits were applied, as in the former instances, to charitable purposes. At the first rehearsal two thousand one hundred and twenty-nine half-guineas were taken at the doors; the price of admission being half-a-guinea. This year the Royal Society of Musicians was incorporated.

Vauxhall Gardens opened for the season on the 29th of May, with a superbly illuminated gala. The Duke of York's military band played between the acts, and at the end of the concert, for the first time.

Her Majesty Queen Charlotte, in the summer of this year, gave a grand fête at her cottage at Frogmore, to the Princesses and a large portion of the nobility and gentry. A concert forming part of the entertainments, Mrs Kennedy of Covent Garden Theatre was commanded to sing in it. It should be observed that Mrs Kennedy had some time previously been so much indisposed as to find it necessary to call in a physician; her husband, a well-known doctor, having too much affection for his wife to prescribe for her himself. The physician, consistently with the nature of her complaint, prescribed for her warm brandy and water, with a little sugar in it of course; and her malady proving of rather long duration, that which she in the first instance took medicinally, afterwards, by the force of habit, became constitutional. When the morning rehearsal of the concert took place Mrs Kennedy's nerves were in such a state of relaxation as made her singing painful to herself and distressing to those who heard her. She, however, having had her nerves braced up, drum-proof, by a good dinner and so forth, made ample amends at the performance in the evening, by evincing all that richness of tone and perfect intonation which had so eminently distinguished her. His Majesty, an excellent judge, being much surprised and pleased at the difference, observed good humouredly, "Though Mrs Kennedy cannot sing well in the morning she performs admirably after dinner." This reminds me of a circumstance which occurred in the preceding year; having called on that celebrated musician, Dr Arnold, at his house in Duke Street, Westminster, our conversation was interrupted by the arrival of Mr A—y, the organ-builder, a man of irregular habits, who came on business. "How do you do, Mr A—y?" said the Doctor. "Very well, I thank you, Doctor," replied the organ-builder. "And how do you get on now?" added the Doctor. "Oh," said Mr A—y, "very well. I work hard all day, and go to bed happy at night," "Ay," said the Doctor, "We can all go to bed happy, but the test is how we arise in the morning!"

Music experienced an almost irreparable loss by the death of its distinguished patron, his Royal Highness the Duke of Cumberland, on the 18th of September. In the early part of that month I received a letter from Mr Waterhouse, principal page to the Duke, desiring me to attend his Royal Highness at Windsor, on Monday the 13th: and two days afterwards another, countermanning the former, and appointing me to be at Cumberland House, Pall Mall, on the evening of the 18th. In the middle of the latter day, however, I learned that his Royal Highness had expired early that morning. During the delirium which preceded the dissolution of the Duke, his partiality to his favourite pursuits, hunting and music, was very conspicuous, sometimes appearing in the act of urging on the hounds and occasionally enquiring if Shield and William Parke were come. The royal remains, after lying in state the usual time, were interred with great pomp, in Henry the Seventh's chapel in Westminster Abbey.

1791.

Owing to circumstances which shall be explained hereafter, the representation of Italian operas did not take place this season at the King's Theatre. The first stage musical performances of moment were therefore given at our national theatres; and Drury Lane taking the lead, produced on the 1st of January, a new comic opera, in

three acts, called *The Siege of Belgrade*, the music principally by S. Storace, with a few pieces selected from Martini, Salieri, and Paesicello. In it Signora Storace appeared with increased effect, and *The Siege of Belgrade* was followed up like a new fashion. Messrs Kelly, Bannister, jun., and Mrs Crouch, three distinguished favourites, appeared in it. This opera presented a marked instance of the rapid transition which the English opera had made, from the simplicity of the ballad farce to the captivating splendours of the Italian drama. The music, which was excellent throughout, procured the author for his copyright one thousand pounds. *The Siege of Belgrade* was followed by the new comic opera of the *Woodman*, brought out at Covent Garden Theatre on the 26th of February. The music was composed by Mr Shield, and is of a very superior description. The beautiful ballad "The Streamlet," charmingly sung by Incledon, was universally encored. The glees, "What is love," and the song, "Much more a helpless woman," so feelingly given by the elder Bannister, are admirable specimens of science, taste, and nature. Miss Poole made her debut in this opera in the character of Emily with great success, and in her acting as well as singing gave promise of future excellence. In the first movement of the overture the composer introduced, very appropriately, a solo for the bugle-horn, and the adagio and the difficult rondo were entirely *obligato* for me on the oboe. The author (the Rev. H. Bate Dudley) judiciously availing himself of the rage for archery which then prevailed, even amongst the ladies, introduced a scene of that description in the third act, which, together with the whole of the opera, went off with unbounded applause.

After a late rehearsal of this opera I went with Incledon, the popular singer, to dine at an ordinary at a coffee-house in Bow Street, Covent Garden. The charge for dinner was half-a-crown, and it was understood that each person was expected to spend not less than a shilling in wine, it being then less than half the present price, or punch, afterwards. One of the party on that day was an elderly half-pay captain of horse, who occasionally dined there, and who eat so much like a horse in quantity that the landlady wished him, when he came, anywhere but at her table. The dinner was excellent, and the conversation agreeable, particularly on the part of the son of Mars, who, after dinner, conscious of being an unwelcome guest, on the mistress of the house, who had headed the table, being about to leave the room, addressing her, he said with great good humour, "Now, Mrs F—r, if you will make me a shilling's worth of punch very strong, and a good deal of it, I will promise you that I will not dine here again for a fortnight!" Public ordinaries had been infinitely more general twenty years before the time I have alluded to, particularly in the villages round London, whither the inducement of a walk occasioned the tables of houses so situated to be numerous attended, and the profits, provided the visitants brought with them moderate appetites, were considerable. A relation of mine, when a young man, was so partial to those excursions, that in fine weather he scarcely ever missed going with two bachelors like himself, to dine at a Sunday ordinary at Chelsea. One of the three, however, being an enormous eater, the landlord, though he had not as many eyes as Argus, had clearly seen the devastation he made amongst his eatables, and was therefore determined that he should not again over-eat himself at his expense. On the following Sabbath they went as usual, and found, contrary to custom, the door closed; but, on knocking two or three times, the landlord made his appearance, and casting a hawk's eye at the gentleman with the stomach, said, "Gentlemen, we have no public dinner to-day!" The party knowing this to be a mere trick, determined to play mine host one in return. They therefore, on the next Sunday, proceeded to Chelsea at the usual time, and when within a hundred yards of the house where the ordinary was held, the gentleman with the stomach, according to a preconcerted plan, bound up his jaw with a white handkerchief, and, rubbing his powder-puff over his face, made a sickly and disconsolate appearance. They again found the door closed; but on its being opened to them, the landlord perceiving the gentleman with the stomach looking so woe-begone, and his jaw tied up, saluted them most cordially, and immediately ushered them into the dining-room, where the dinner had just been placed on the table. After having hung up their hats and taken their seats, on the gentleman with the stomach wiping the powder off his face and taking the handkerchief from his jaw, the landlord, struck with astonishment and shame, bolted out of the room, and was not seen again afterwards!

Charles Dibdin gave, with great success at the Lyceum Theatre, a musical performance on a new plan, consisting of songs, recitations, &c., entitled "Ways and Oddities." This little theatre had hitherto been used only as a private one.

The King's Theatre having been rebuilt in a very superb style, could not, however, be opened in consequence of the serious misunderstanding which had arisen between the Lord Chamberlain, supported by a large portion of the nobility, and the proprietor of

it. The performance of Italian operas was therefore suspended at that house; but the Pantheon being converted into an elegant and spacious theatre, and, by permission of his Majesty, styled "The King's Theatre," was first opened on Saturday the 19th of February, under the direction of Mr O'Reilly, with the serious opera of *Armide*, the music of which was composed by the celebrated Sacchini. Signor Pacchierotti and Mme Mara sang in this opera in the first style of excellence. Besides these two popular performers, there were engaged for the comic opera, Signora Casentini, Signor Lepparelli, and Signor Morelli. The band was led by Cramer. Signor Borghi was the director. I was invited by the latter to take a seat in the orchestra; but I declined the offer. The second opera produced was on Tuesday the 22nd of February, when was performed, by command of their Majesties, the comic opera of *La Bella Pescatrice*, the music of which was by Guglielmi. The house was thinly attended on that occasion. In this opera Signora Casentini and Morelli sang and acted with great spirit and effect. These and Sarti's beautiful opera, *Idalide*, in which Pacchierotti and Mara afforded high gratification, were given throughout the season. The proprietor of the King's Theatre not having been aware, perhaps, of the opposition at the Pantheon proving so formidable, had, at a great expense, engaged performers for his establishment; but his license being withheld, on the 26th of March he opened the King's Theatre with entertainments of singing and dancing, according to law, viz.: the music of the operas which he had prepared was gone through without action, with ballets as usual. The principal singers he had retained were Signor Tajano, Albertarelli, and David, the latter of whom possessed a clear and flexible voice, with an extensive falsetto, and an elegant expressive style. Mme Capaletto, Mme Lopps, and Mme Sestini, were the principal female vocalists. These operatic hostilities were very injurious to both parties, and continued longer than was at first expected, as will be seen hereafter. The violent contentions between the Italian theatres causing them both to be thinly attended, benefitted the other musical performances considerably, and the oratorios at both our theatres had numerous audiences. The vocal corps at Covent Garden Theatre, in addition to Harrison, Bartleman, an excellent bass singer, Knyvett, Miss Poole, &c., possessed that tower of strength, Mrs. Billington. At Drury Lane Theatre the singers were, Messrs Reinhold, Bellamy, junr., Dignum, Mrs Crouch, and Miss Cecilia Davis, or Inglesina, the name by which she had been known on the continent, as well as at the King's Theatre, Haymarket. This lady had received her musical education in Italy. Her success, however, was not so complete as to prove that by sending a lady to study in Italy she must necessarily come back an accomplished singer, any more than the act of sending a youth to college ensures his returning an enlightened scholar. At these performances Dussek and myself were engaged to play concertos on the pianoforte and oboe. Mr Shaw led the band, and Mr Linley presided at the organ.

The professional concert commenced in Hanover Square on Monday the 7th of February. Pacchierotti and Mrs Billington sang divinely. Clementi, in a sonata on the pianoforte, astonished the audience by his execution; and the elder Parke, in an oboe-concerto, displayed great power and brilliancy. On the following night I performed a concerto on the oboe, and Mr J. Parkinson gave another on the bassoon. Parkinson had great and neat execution, and his tone was remarkably sweet, having none of that nasal quality which occasioned a medical friend of mine to observe, that the upper notes of the bassoon, in general, appeared to him like a hautyboy labouring under a cold.

It had been the custom for some years to distinguish amateur performers from professional by giving the former the appellation of gentlemen players. This had become so general, that in a party where I dined, a gentleman being asked his opinion of the musical ability of Lord C— (who was a very indifferent violin player), replied,—"His lordship, I can assure you, sir, plays in a very gentlemanly-like manner." Parkinson, who had studied the bassoon so much that he had quite neglected the graces, had a rough exterior, and was by no means polished in his manners. Being engaged to perform at a musical meeting at Yarmouth, and finding the town extremely full of company, he was under the necessity of taking up his abode for the week at a small public house in the suburbs. Having an hour to spare on the evening after his arrival, Parkinson amused himself up stairs in his room by practising the bassoon. The landlord of the house, who was a musician in the county militia, returning home at the time, and hearing the bassoon so finely played, said to his wife with astonishment,—"Who is that playing?"—"Oh," said she, "it is only the gentleman."—"Pooh, pooh, nonsense," said he, "that's no gentleman, I'm sure!"

Salomon gave twelve subscription-concerts in Hanover Square, which began on the 12th March. These concerts had the powerful aid of the celebrated composer Haydn, who was engaged by Salomon

to come to London and compose twelve new symphonies, one for each night, and to preside at the pianoforte during the performance of them, for which he was to receive a thousand pounds. These symphonies, which afforded universal gratification, were afterwards published by Salomon, the proprietor of them; and the popular "Surprise" and Military symphonies were parts of them. The singers engaged at these concerts were Signo David, Miss Abrams, and Signora Storace. The solos were by Salomon, the leader on the violin, and J. B. Cramer on the pianoforte. The performance of the latter was much admired for the elegance of its style and brilliancy of its execution.

(To be continued.)

#### A LABOUR CALL.\*

Sit not idly by the way, While the sun doth gild life's day; Forth to noble labour go, Be it thine good seed to sow: So that in the harvest hour Thou may'st reap a golden dower.	Do not deeds of love defer, Be it thine to minister To the sad; the wounded heart To make lighter of its smart; So that words of blessing may Follow thee upon life's way.
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Rise! There is enough to do,  
Freshen faded flowers with dew,  
Make life's sin and sorrow less,  
In thy measure seek to bless;  
So that with life's setting sun  
Thou may'st hear the sweet "Well done!"

\* Copyright.

SARAH ANN STOWE.

BALFE'S "BOHEMIAN GIRL."—On Tuesday night, another English opera was performed by the Carl Rosa Opera Company at Drury Lane; this time no novelty, but the familiar and perennially welcome masterpiece of Balfe, *The Bohemian Girl*. Nearly forty years have elapsed since this work was produced at Drury Lane. It has been played since then in every great town of Europe and America, has borne the ordeal of translation into half-a-dozen European languages, and still retains its pristine popularity abroad and at home. The character of Arline—says *The Globe*—was assigned to Miss Clara Perry, who has had some years' experience as a vocalist, but has never, until Tuesday night, occupied a prominent position before a metropolitan audience. She has in her favour a natural grace of deportment, a slight girlish figure, and mobile features, which lend themselves readily to the expression of sentiment. Her articulation is distinct, and her intonation seldom faulty. Her voice is of genuine soprano quality, but of limited power, and, when forced, is apt to become harsh and metallic. The higher graces of the vocal art appear to be at present beyond her reach, and she has yet to acquire the vocal flexibility requisite for the proper execution of shakes and scales. With assiduous study under good instruction she may attain distinction, and meanwhile she is worthy of warm encouragement as a graceful and intelligent actress and a sympathetic vocalist, endowed with true dramatic instinct. Mr J. W. Turner's charming voice was heard to advantage in the rôle of Thaddeus; Miss Yorke, as the Gipsy Queen, achieved her customary successes; Mr Crotty, as Count Arnheim, showed the marked improvement of style which had been manifested on the previous night in his impersonation of Quasimodo; and Mr Esmond, as Florestin, nearly approached the excellence of Mr Charles Lyall, the best representative ever seen of this thankless but important character. Mr Snazelle, as Devilshoof, exerted himself zealously. Mr Goossens conducted ably. The delightful choruses, the sparkling orchestration were well executed, and special praise must be given to Mr Snelling's admirable performance of the clarinet solo preceding "The heart bowed down." The solo has never been better played, and very seldom so well.—*Globe*.

ST PETERSBURGH.—The Italian operatic season recently terminated has not been successful financially. There is a considerable deficit, owing to the exorbitant terms asked, and accorded to, some of the principal singers. Shortly after the close of the season, Albert Vinentini, with Bevignani, Sembrich, Durand, Marconi, Cotogni, and other members of the company, left for Moscow; Uetam, the bass, for Seville; Repetto, for Milan; Stahl, for Milan; Duvernoy and Engel, the tenor, for Paris.

Mlle Carlotta Desvignes, who has been singing with great success during the Carnival at Vercelli (Piedmont) the contralto parts in *Dinorah*, *Rigoletto*, *Trovatore*, &c., is engaged by Mr Gye for the ensuing season at the Royal Italian Opera, Covent Garden. Mlle Desvignes, on the occasion of her benefit at Vercelli, was greeted with an ovation from her admirers in the shape of numerous floral tributes and handsome wreaths.

## WAIFS.

Planté, the French pianist, has been well received in Milan. Minnie Hauk was to start at Easter on another concert tour in the States.

A new opera, *Il Favorito*, by Reparaz, has been produced at Valencia.

*Lohengrin* was only moderately successful at the Teatro del Liceo, Barcelona.

Millöcker's *Bettelstudent* has been performed in Berlin upwards of fifty times.

A new opera, *Ondolina*, by Th. Müller-Reuter, has been produced in Strassburgh.

The violinist, Baron van de Steen de Wadestein, has died in Venice, aged 63.

Marschner's *Sängerkönig Hiarne* is to be performed at the Imperial Operahouse, Vienna.

Verdi's *Simon Boccanegra* has been given with success at the Teatro Regio, Turin.

Capoul, the tenor, has returned to New York from Havannah, not in the best of health.

Rubinstein's symphony, *Ocean*, was performed at a recent Popular Concert in Marseilles.

A new Cantata, with Flemish text, has been produced in Antwerp—music by Jan Blockx.

Bernardi's *Patria* has been performed for the first time at the Teatro Dal Verme, Milan.

A young lady named Jeanne Pregaldino has made a successful debut as pianist in Brussels.

Among the places lately visited by Angelo Niemann's *Nibelungen* company has been Carlsruhe.

Georg Henschel is re-engaged to conduct the Boston (U.S.) symphony orchestra next season.

Heritte-Viardot is appointed to the opera class in the Hoch Conservatory, Frankfort-on-the-Maine.

Milde von Ranuschewitz, pianist from St Petersburg, and pupil of Henselt, has been playing in Vienna.

F. A. Subert, a Czech literary man and writer on the *Pokrok*, is elected director of the Czech Theatre, Prague.

The Teatro Payret, Havannah, has fallen in. The owner and two other persons were crushed beneath the ruins.

Dr H. Eichborn, of Breslau, composer and writer on musical subjects, has invented a new species of French Horn.

Camille Saint-Saëns has gone to Algiers with the intention of residing there some time for the benefit of his health.

Hans Richter is organising a grand Wagnerian Concert, to come off in April, for the benefit of the Wagner Theatre, Bayreuth.

Albert Niemann, the "heroic tenor" of the Royal Operahouse, Berlin, will appear in May at the Imperial Operahouse, Vienna.

A new one-act comic opera, *Le Puits qui parle*, has been produced at Caen, the music by A. Mancini, Professor at the Conservatory.

Reinecke has gone to St Petersburg to take part in the concerts of the Musical Society of Russia, under the direction of Rubinstein.

Milde Dressler, a pupil of Mme Jachmann-Wagner's, has made her debut as Pamina in *Die Zauberflöte* at the Theatre Royal, Munich.

*La Force du Destin*, a French version of Verdi's *Forza del Destino*, has been somewhat coldly received at the Théâtre de la Monnaie, Brussels.

Ludwig Börsendorfer, of Vienna, is preparing to turn out his ten-thousandth piano. The firm was established in 1859 by Börsendorfer's father.

Emanuel Raul, manager of the Town-Theatres at Carlsbad and Olmutz, has taken a three years' lease of the new Town-Theatre, Reichenberg.

Anton Rubinstein's *Die Maccabäer* has been produced under his own direction at Moscow. His *Dämon* was given on the 10th inst. for the 53rd time.

A performance of Bach's great Mass in B minor was given on the 10th inst. at Barmen, with Krause as conductor and Herr Ewald, of Leipsic, as organist.

Previously to leaving Riga to enter on his duties as conductor at the Theatre Royal, Dresden, A. Hagen gave a Farewell Concert at the Interims-Theater.

In the absence of Gayarre, prevented from appearing by illness, Maurel, the barytone, has been engaged for a few nights at the Teatro Apollo, Rome.

The Cologne choir of male singers have accepted an engagement to come to London in June next. They will be represented by 100 of their best men, and will give ten concerts.

Engally will sing in May at the Grand-Théâtre, Bordeaux, the part of Marpha in *Dimitri*, a part "created" by her at the Théâtre-Lyrique, under the Vizentini management.

Angelica Luger, lately of the Royal Operahouse, Berlin, is engaged at the Stadttheater, Leipsic, where Milada Czerwenka, of the Grand-Ducal Theatre, Darmstadt, has been singing.

Dr Heinrich Hochmann, the friend of Wagner's youth, will, it is said, publish portions of the deceased composer's correspondence, illustrating the latter's relations with his "Royal Friend."

In our obituary of to-day we announce the death of Mr Frederic W. Clarke, Mus. Bac. Oxon., of Anerley, a young musician whose career has been watched with great interest by all who knew him.

The Municipality of Venice have decided on adopting the notion of giving R. Wagner's name to the street leading to the Palazzo Vendramino. A commemorative tablet will be placed on the edifice itself.

Boccaccio, *La Mascotte*, *La Jolie Parfumeuse*, *Paul et Virginie*, *Carmen*, *La Dame Blanche*, and *Mme Angot*, are included in the repertory for the approaching season of the Grau French opera company in New York and Boston.

ROYAL COLLEGE OF MUSIC.—The applications to compete for the 50 scholarships are for pianoforte, 922; singing, 386; violin, 119; composition, 77; organ, 67; violoncello, 8; viola, 1; flute, 3; oboe, 1; cornet, 1; clarinet, 1; harp, 2.

Mme Dejean, a soprano of the Antwerp Operahouse, has committed suicide, because she was accused by another singer of stealing her jewels, and had been questioned by the Juge d'Instruction. Her perfect innocence of the crime is now established.

Mme Albani, on her arrival in Montreal, her birth-place, on Tuesday, received a warm welcome from the city authorities, and the citizens escorted her in a torchlight procession to her hotel. She was afterwards presented with an address, and finally "serenaded."

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1864. Tradition says that the old melody of 'The Beggar Boy' was once sung in the days when she was a poor child by the distinguished artist now known as Mme Christine Nilsson. Included in the Danish songs is the traditional 'Dannebrog,' the music of which is attributed to one 'Bay.' It would be interesting to inquire the foundation for this statement, as the origin of the Danish National Anthem was generally understood to be unknown. The tradition of the 'Dannebrog Banner,' which, in 1719, fell down from heaven to bring victory to the Danish arms, is duly recorded in a footnote. Most of the Dutch songs given date back to the sixteenth century; and there are besides three songs by W. F. G. Nicolai, and one Flemish song. Altogether eighty-three of the national songs of northern Europe are included in this valuable and interesting book. In future editions a larger preface or more footnotes, giving further particulars of the old songs whose history is known, would be welcome. Equally interesting are the songs of Eastern Europe, recently issued by Messrs Boosey, and likewise edited by Mr and Miss Kappey. Among the thirty-four Austrian songs, the large majority are *volkslieder*, and they include Tyrolean, Styrian, and Polish songs, two of them by Chopin. These are followed by twenty-three characteristic specimens of Hungarian songs giving a very fair idea of the peculiarities of Hungarian music, and comprising modern songs by Liszt, and some traditional songs of Bosnia, Moravia, and Dalmatia. The first of the Bohemian songs is the 'War-song of the Hussites,' once, it is believed, the national song of the country. A few specimens of Servian, Swiss, Greek, and even Turkish melodies. The last are very peculiar; and the peculiar intervals common to this and other Eastern music are claimed by some to have been handed down direct from the music of the ancient Hebrews."—*Figaro*.

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